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CARNEGIE

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VOLUME VII PITTSBURGH, PA., FEBRUARY 1934 NUMBER 9



ZELPHA

By RUSSELL T. HYDE

First Honor and Prize Award (\$150)
Associated Artists of Pittsburgh Exhibition

(See Page 259)

THE CARNEGIE MAGAZINE

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PUBLISHED MONTHLY, EXCEPTING JULY AND AUGUST, IN THE INTEREST OF THE CARNEGIE INSTITUTE, THE CARNEGIE INSTITUTE OF TECHNOLOGY, AND THE CARNEGIE LIBRARY, PITTSBURGH, PA. SUBSCRIPTION PRICE ONE DOLLAR A YEAR; SINGLE COPIES TEN CENTS. ON SALE AT INSTITUTE POST OFFICE, AND PRISCILLA GUTHRIE'S BOOK SHOPS.

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VOLUME VII NUMBER 9
FEBRUARY 1934

Though it be honest, it is never good
To bring bad news: give to a gracious message
An host of tongues; but let ill tidings tell
Themselves when they be felt.

—ANTONY AND CLEOPATRA

—11—

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at 8:15 o'clock, and every Sunday afternoon at
4:00 o'clock.

MARSHALL BIDWELL, Organist

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The Carnegie Institute, in the broadest sense, holds its possessions in trust for mankind and for the constant welfare and happiness of the race. Anyone, therefore, who by a gift of beautiful works of art, or objects of scientific value, or a donation to its financial resources, aids in the growth of these collections and the extension of its service is contributing substantially to the glorious mission of the Institute.

The Carnegie Institute will be the final home of every worthy collection of pictures and museum objects when the men and women who have chosen them wish to have the world enjoy them.

—ANDREW CARNEGIE

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BON JOUR, AMBASSADOR SAITO!

We bid a cordial welcome to the new ambassador from Japan. We are profoundly assured that our people cherish the highest respect and the most sincere esteem for the Japanese people. At the time of the Japanese earthquake our hearts were stricken with sorrow for the sufferings of these good neighbors of ours, and we did all that was possible to assuage their grief. Rash men on both sides of the Pacific Ocean talk of war; but what would war do but destroy the civilizations of both countries and sow the seeds of hatred where only friendship should exist? Our immigration laws should be immediately corrected to permit the entry of a fair Japanese quota. The exclusion measure of a few years ago was a political blunder and a moral crime, and we should acknowledge it as such in all humility of soul. And the extraordinary service toward world peace and order performed by Japan in the establishment of a responsible government in Manchuria should be recognized and acclaimed by America.

THE QUEENS OF ENGLAND

DEAR CARNEGIE:

In your interesting review of "William the Conqueror" [January] you say that after William had become king of England he brought his wife Matilda from Normandy to Winchester, "and she was there crowned as the first queen of England." What does this mean? What becomes of all the preceding queens—Boadicea and the rest?

—KATHARINE SAMUELS

Agnes Strickland in her "Lives of the Queens of England" says that Matilda "was the first consort of a king of England who was called regina" by the monastic historians; and the statement in the review was made on her authority. She further says that the Normans spoke of Matilda as "la roync"—seemingly coining a feminine word from roi, king. Miss Strickland adds that "the Saxons simply styled the wife of the king 'the lady his companion'." But our correspondent's question is important, and the statement to which she takes exception is certainly subject to qualification. The Saxon chroniclers, far beyond the time of Alfred the Great, did designate the king's consort as regina; and they did not limit the style, as Miss Strickland asserts they did, to "the lady his companion," but they called her the queen or cwene, which originally meant wife but long before the Conquest was reserved for the king's consort. Miss Strickland contradicts herself by frequently speaking of the wives of Saxon sovereigns as royal queens. Thus she refers to Cartismandua, who in the year 50 A.D., though a married woman, reigned as queen in her own right. She styles Boadicea the warrior queen; Martia the queen protectress; Rowena the queen consort (450 A.D.) of Vortigern; and Guinevere "the golden-haired queen of Arthur." It is clear that Miss Strickland overlooked some of the Saxon historical materials which were in her hands.

THE ARTIST AND HIS COMMUNITY

Twenty-fourth Exhibition by the Associated Artists of Pittsburgh

BY EVERETT WARNER

Associate Professor of Painting and Design, Carnegie Institute of Technology

[Recently vice president of the Associated Artists, Mr. Warner identified himself with the local group soon after he became a Pittsburgher ten years ago. Trained at home at the Art Students League and at the Académie Julien abroad, he is best known as a landscape painter. He began to win awards of distinction back in 1902 and he has been winning them consistently ever since. His paintings hang on many important walls throughout the United States, and as an associate in the National Academy of Design he has achieved a recognition reserved for the few. In 1928 the Associated Artists honored him with a one-man room. Mr. Warner was among the Pittsburgh representatives in the Sixteen Cities Exhibition in New York in December, and in the commending criticisms his name stood high.]



THE annual exhibition of the Associated Artists of Pittsburgh, which opened at the Carnegie Institute on February 8 and which will remain on view there until March 8, is an important event to the

artists and the art lovers of this city, but we sometimes ask ourselves if it is an event of national significance.

My own answer to this question is an unqualified affirmative. Our exhibit is a local show, and we should only be deluding ourselves if we attempted to maintain that it possessed the same variety and the same uniformly high standard possible in a national show, drawing its contributions from the whole country. Yes, it is just a local show, but these local shows held here and elsewhere are the living springs which feed the main current of our national art. We are playing a definite part in the art life of this country, and we are quite as necessary to New York as New York is to us.

Perhaps it was a recognition of this fact which prompted the Museum of Modern Art to bring together in New York this winter an exhibition of representative art works from sixteen Ameri-

can cities, scattered as far apart as Boston and San Francisco. The exhibition was one of great interest to me, because I felt that other cities might have artistic problems similar to our own, and I was curious to see in what respects painting and sculpture, as practiced in the great hinterland, differed from art in seaboard New York.

I had expected to find more freedom as one went farther away from the Statue of Liberty—freedom from tradition's heavy hand. The traditional artist is not necessarily academic, for no one is more bound by tradition than the artist who feels he must work in the manner of some modern European. The work of the sixteen cities, however, did not differ very noticeably in that respect from art as we find it in New York.

One thing was clearly evident. There are many excellent painters and sculptors who are wholly unknown to New York. The Exhibition of the Sixteen Cities seemed more essentially American than the average show, but what impressed me most was its artistic probity and the true amateur spirit pervading it. I use the word in its genuine and original meaning, whereby an amateur was a lover of art—one who brought beauty into being for the sheer joy of creation. The finest art always has and always will be conceived in this spirit, where a sale is a happy incident, and not a grim necessity calculated to warp



COUNTRY LIFE

By EVERETT WARNER

Second Honor and Prize Award (\$100)

the artist's work into some familiar commercial pattern.

If we were to define a professional artist as one who spends all his time at art, and makes his living wholly thereby, I am afraid that the niches in the halls of fame would be filled mostly by amateurs. Even in metropolitan New York comparatively few of the best artists completely escape the necessity of some other means of support, and west of the Hudson I believe that art is very largely on an amateur basis. While many of the artists make capital of their artistic knowledge in the various ways in which they keep the big bad wolf from biting off the door knob, very few indeed support themselves entirely through the returns from their creative work.

In this connection I am reminded of the typically English remark made to me by the keeper of lodgings in the shadow of York Cathedral. I had stopped to make an inquiry and, observing my paints, the proprietor said:

"Those two ladies who just went out are artists too. Of course you understand they are perfect ladies. They do not sell any of their work."

I was tempted to answer that I was

almost a perfect gentleman myself, and judged by this exacting standard I feel confident that most of the contributors from the sixteen cities have a fair claim to be considered ladies and gentlemen. The illustrated catalogue was helpful in giving us short biographies of many of them, and telling us the occupations which some follow or have followed in order that their real calling, art, might remain a sincere personal expression, unhampered by financial necessity.

One of the exhibitors is a museum director, and another is art editor of the Cleveland Plain Dealer. A third is listed as a writer on the San Francisco Call, and among his earlier activities we find included "printer, counter waiter, bell hop, interpreter, French War Cross, 1916."

Out of 119 exhibitors, nearly one fourth were listed as teachers, and if the biographical notes had been more complete probably the list would have been much larger.

An artist who is very familiar to us



CHIANTI HILL

By ROSE A. MCGARY

Third Honor and Prize Award (\$50)

through repeated representation in the Carnegie International "worked as an accountant until he was twenty-eight years old, and then for seven more years as a designer of wall paper." On another page we find a man who devoted himself to "machinery selling and inventing since the War," and there is a Seattle sculptor with a war record, who has had a varied career as a prize fighter and machine-shop worker.

Clearly these are not esthetic dreamers, aloof from the normal life of the communities to which they belong, but an integral part of that life. Does it not seem probable that they might be able to give a more authentic expression to it in their art? I feel sure of it and I feel the same certainty about the contributors to our Associated Artists Exhibition. Most of them are artists by choice and something else by necessity; and while they may deplore that fact, it has its compensation in knitting them closer to the life of Pittsburgh, and has made their art more representative of their city.

The basis of acceptance is always very broad, and this year is no exception. Ivan Olinsky, Luigi Lucioni, and Waldo Pierce were the men who kindly consented to come to Pittsburgh to act as a jury, and they have found a place both for the artist with a most accomplished technique, and for the ones who had something worth while to say, even though they may not have as perfectly mastered their medium of expression. But whether the execution is uncertain or consummately professional, you will find throughout the show that fine spirit of the true amateur and the true artist, whose work is an expression of himself, rather than a commercial venture.

It is precisely because the exhibition has so much that is characteristic of Pittsburgh, and has its roots in the very soil of the locality, that I feel it to be a valuable contribution to our national art. I cannot see how an American art of any great significance can be con-



PORTRAIT STUDY

By VIRGINIA I. CUTHBERT

One of the Oils in the Winning Group
Carnegie Institute Prize (\$250)

centrated and developed in a great center like New York City. Moreover, it is desirable both for the growth of native art and for the cultural well-being of the country at large to prevent the better creative artists from flocking to New York City.

The responsibility for keeping its own artists at home is squarely up to each community. Why do so many artists gravitate to a metropolitan art center like New York? It is probably true that the artist finds a wider market there for the sale of his works, but you gravely mistake the artist temperament if you think that fact is the sole governing motive. He finds there encouragement, a more sympathetic environment, and more people who speak his language.

Whose fault is it if the artist has to leave home in order to win recognition? In his home town he labors under the handicap of familiarity. It is strangely difficult for people to take an artist



CERULEAN HOUSE—OCHRE HAY

By RAYMOND BAXTER DOWDEN
Art Society of Pittsburgh Prize (\$100)

really seriously if they happened to go to school with him. The seal of approval must first come from afar, and so he leaves in order to win the support and appreciation which are too often denied him at home.

Perhaps you have been thinking that encouragement can only manifest itself in purchases. Nothing is farther from the truth. Let us concede that the most golden words of praise do take on a slight tinge of insincerity if they are never accompanied by even the most trifling financial sacrifice. Many an artist values a sale most because it is praise made authentic. When you consider that prints and

preciation and a degree of loyalty.

The artist values your active interest. Nothing is more crushing to him than public indifference; he might even prefer abuse, because he would then know that at least his work had been noticed. A good many years ago when the name of Rockwell Kent was less well known than it is today, his picture "Mount Equinox" was included in one of the Corcoran Biennial shows. The jury passed it by in the prize awards, and had further shown their indifference to it by hanging it in the atrium, which is a place lacking in honor. The purchasing committee of the



CLEVE

By RAYMOND SIMBOLI
Camilla Robb Russell Water-Color Prize (\$25)

gallery had ignored it also. Yet to me it was the finest picture in the show, and I saw it again in the Century of Progress exhibit last summer, only to be confirmed in my belief that it is one of the great examples of American landscape art.

It dawned on me that I would wish to know about it if I ever painted anything which meant so much to

an appreciative stranger, so I decided to obey that impulse and write to Rockwell Kent. In response to my letter I received a prompt and cordial reply in which he said, "We send our pictures out into an inarticulate world; we seldom know whether they please or not." An inarticulate world! How often I have recalled that phrase of his. Sometimes when an artist has his picture returned from an exhibit in a distant city, he stands it against the studio wall and wonders how many persons noticed it—or did anyone bother to really look at it at all! In fanciful moments I have thought it would be an excellent idea to have a card



PEONIES AGAINST LIGHT

By ALEX FLETCHER

Sarah C. Wilson Memorial Prize (\$25)

with a lead pencil attached to the bottom of the frame and invite the public to jot down comments, or just check the card to prove that they had seen the picture.

The apathetic attitude toward art must be held partly responsible for the wide gulf which exists between the public taste and the artist's ideal.

While we cannot

know a great deal about other periods, it seems to me that there has seldom been an age when the artist was more out of touch with contemporary life.

If, for example, the Venetians of Titian's far-off age were wont to frequent the Lido, then as now, I feel



ANOTHER SOUTH VIEW—FIRST WARD

By MARY MARTHA HIMLER

Pittsburgh School of Design Prize (\$100)

certain that Laura di Dianti might have won a popular vote as a bathing beauty. But could the women of the paintings by Cézanne, Matisse, and Picasso have a similar success on the beach at Deauville? And how many votes would the heroines of John Carroll, Bernard Karfiol, and Kenneth Hayes Miller poll on the boardwalk at Atlantic City? It may be pointed out that there are artists whose ideal of feminine beauty exactly coincides with popular taste. They are busy supplying their wares to the publishers of calendars and cheap magazines. The great gulf seems to exist between the public and those that we think of as our more serious artists. It would seem that the artist had entirely failed to function as an influence on public taste in this matter.

Where the artist has encountered little or no public interest he can hardly be blamed for completely ignoring the public, and choosing his subjects and executing them in accordance with his own whims. He is often accused of

making ugly things. The chances are that he saw in them some hidden beauty, which he hoped to show to others, or he may have merely been satisfying his curiosity. Where society has found no place for him and provided him with no task, the artist has been like a horse taken out of harness. He has just naturally galloped all over the field.

I hold that the artist must first satisfy himself in all that he creates, but if he satisfies no one else his work fails to perform any social function.

In examining the art of the post-War period how much of our civilization would a future historian be able to reconstruct? Would he conclude that we were a speed-mad race in danger of being overwhelmed by our own mechanical inventions? Hardly. He would be more likely to decide that the race had been intensely preoccupied with still life, with an absolutely incredible passion for apples. Art may have been modern during this period but it was rarely contemporary.

The situation has been steadily improving of late, and there is now a noticeable tendency for artists to reflect contemporary life. The last two annual exhibitions at the Whitney Museum have been imperfectly national in scope, but they have shown this inclination to a very marked degree.

The growth of the contemporary movement seems to be best served by the decentralization of art, because I believe that in the lesser cities and in the small communities the artist re-



THE MINERS

By RICHARD CRIST

Ida Smith Memorial Prize (\$100)



PORTRAIT OF M. ROM

By SIBYL BARSKY

Sculpture Prize (\$50)

Award given for the first time this year.

mains more closely in touch with his environment, and is in a better position to give it graphic expression. It is eminently desirable that Grant Wood should continue to paint in Iowa, and that John Stuart Curry should not abandon Kansas. But the artist will hardly remain in his natural environment without some encouragement from his community and a certain measure of sympathetic understanding. The artist must be made to feel that what he is doing is worth while, and therein lies a responsibility for every community.

Every artist is conditioned to a great degree by his environment, and his work must reflect something of the countless influences to which it has been subjected. All Pittsburgh played a part in making the exhibition of the Associated Artists what it is and, whether for praise or for blame, must now take a share in the responsibility. It is not just our exhibition. It is yours as well.

SPANISH HONORS FOR DIRECTOR AVINOFF

A DIPLOMA of December 5, 1933, records the election on June 28, 1933, of Andrey Avinoff as foreign corresponding academician (*académico correspondiente extranjero*) of the Academy of Precise, Physical, and Natural Sciences in Madrid. He will fill a worthy place in a noble company of scientific scholars.

The list of the fifty foreign academicians includes scientists of various countries in Europe and America, among whom should be mentioned Lord Rutherford, director of the Cavendish Laboratory in Cambridge; Mme. Curie, discoverer of radium; and Professor Albert Einstein, all three winners of the Nobel Prize in science. The two other American members of the Spanish Academy of Precise, Physical, and Natural Sciences are Dr. William Wallace Campbell, president of the Academy of Sciences in Washington, and Dr. H. A. Pilsbry, the distinguished conchologist residing in Philadelphia.

APPROPRIATIONS FOR THE CARNEGIE INSTITUTE

THE board of trustees of the Carnegie Institute have completed their appropriations for the fiscal year beginning January 1, 1934, allotting the following sums to the various departments: Fine Arts \$99,000, Museum \$130,000, Building Maintenance \$143,000, Carnegie Library School \$15,000, Administration \$53,000, Contingent Fund \$17,914, or a total for the work of the Carnegie Institute of \$457,914; and for the Carnegie Institute of Technology \$1,473,600, making a total grant of \$1,931,514, practically all of which will be expended in Pittsburgh. None of these funds include the appropriations from the City of Pittsburgh for the operation of the Carnegie Library of Pittsburgh but are provided in the main from Andrew Carnegie's endowment funds.

THE COPTIC TEXTILE COLLECTION

*Fabrics from the Tombs of the Christianized Egyptians
of the Fourth to the Twelfth Centuries*

A collection of over three hundred examples of Coptic textiles was recently acquired by the Carnegie Museum from Munich, having belonged previously to the late F. R. Martin, the noted Swedish orientalist.

The Copts were the lineal descendants of the ancient Egyptians, who were christianized and followed Monophysitic doctrines. Their christological teachings were not accepted by the dominant Christian church as formulated by the Ecumenical Council of 451 but continued to be professed up to our day by a certain portion of the Christian population of modern Egypt, as well as by the Abyssinians. The very name "Copt" is derived from the Arabic "Kibt," signifying Egypt. The Copts inherited their outstanding skill in weaving from their remote forebears, renowned in the making of textiles since the time of the earliest dynasties.

Beginning with the latter part of the nineteenth century remnants of Coptic weavings were discovered in the tombs excavated in northern Egypt dating from the third to the twelfth century. The Coptic fabrics were

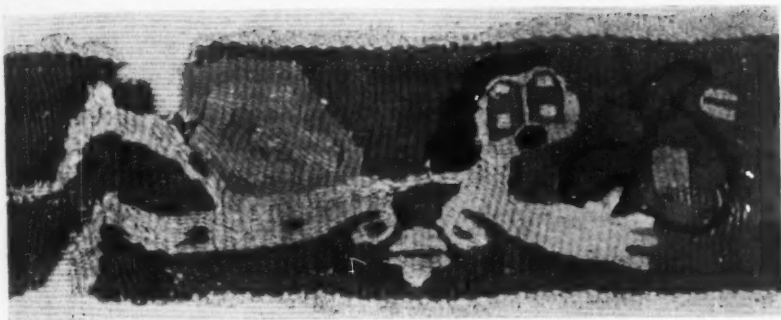
woven mostly in the tapestry technique in which each portion of a certain color was carried out by separate handling of the weft in a free shuttle work, whereas in much rarer examples the thread of the woof was made to run through the whole width of the tissue in a brocade fashion. The looms of linen, cotton, wool, and in a later period, of silk, were colored mostly by vegetable dyes, more rarely by mineral dyes. In some of the earlier fabrics

Tyrian purple was rather extensively used. This coloring matter was obtained by a special treatment of Murex, a certain marine mollusc found on the shores of the Mediterranean Sea. A meticulous research has revealed the details of the technique in the preparation of purple which ranged in a gamut of hues from grayish, brownish, bluish, and reddish, to the deepest tones of almost pure black. On the whole, one may state that the colors of the Coptic textiles have preserved to a remarkable degree their original brightness. The fabrics secured from the graves were found to vary materially in the relative degree of coarseness and deli-



COPTIC CLAVUS

Piece of ecclesiastical garment of about sixth century executed in tapestry technique, representing a saint bestowing a blessing with one hand and holding a book in the other. The image is derived from Byzantine icons.



ORNAMENTED PORTION OF COPTIC GARMENT

Piece of trimming of about the fifth or sixth century inspired by a Nilotic hunting scene in which a conventionalized human figure is shown in the act of catching a duck.

cacy of weaving. The finer fabrics were used as decorations of garments, whole pieces of which were sometimes obtained, whereas the heavier tissues served as hangings and ornamental draperies.

The decorative motifs of Coptic fabrics were based on the traditions of old Egypt, classic Greece, and Persia. The Coptic art has also many traits in common with the Byzantine style of ornamentation. The earliest examples have a strong Hellenistic feeling reminiscent of Alexandrian art in the treatment of conventional classic motifs such as the anthemion, the branching scroll, figures of putti, of dolphins, and the like. Once in a while archaic Egyptian themes like geese and ducks, so popular in Nilotic scenes of ancient convention, were introduced into the patterns. One might even discern some far echoes of Assyrian influences in the peculiar stylizing of the lion, in the colorful rosettes, and certain characteristic notes in the detail of ornamentation.

Furthermore we encounter a strong Persian influence prompted by the political designs of the land of the erstwhile Pharaohs. The oriental trend in ornamentation of certain Coptic textiles made itself known by a gradual departure from the naturalism, bequeathed by the classical canons, in the direction of a gaudy colorful com-

position. The round medallions of the Sassanian type became a favorite pattern in the sixth and seventh centuries. An elaborately designed ring frequently encircles the figures of two birds confronting each other and divided by the tree of life—a pictorial reminiscence of the Persian symbol "homa." Sometimes the image of the bird exhibits the features of a conventionalized peacock with a beaded ring around the neck. This is a far cry from India that has found its way into the art of the Copts. The collection of the Carnegie Museum is especially rich in fragments displaying an oriental trend.

The Christian world left its imprint on Coptic textiles in the manifold forms of the images of the saints and other religious emblems and symbols. It is worth mentioning in this connection the use of the archaic "crux ansata" composed of two intersecting lines in the shape of a capital "T" surmounted by a circle. This old pre-Christian symbol of life was applied in conjunction with various Christian motifs as it is illustrated in one of the specimens of the collection of the Museum. Byzantium borrowed many decorative ideas from the Coptic art and in its turn exerted an influence upon the latter. One might note that the two confronting birds, to which reference was made in connection with the discussion of oriental ele-

ments in Coptic weavings, appeared in innumerable instances not only in the fabrics of Egypt but also in Byzantine and Romanesque textiles until the dawn of the Middle Ages.

Finally the Moslem taste became prevalent in the later textiles of the tenth to the twelfth centuries corresponding to the rule of the Fatimide dynasty in Egypt. In the course of this period some of the loveliest fabrics were fashioned with intricate patterns involving numeral figures, geometrical tracery, and the ornamental outlines of Arabic and Kufic scripts.

Besides samples of tapestries and a few brocades the recently acquired collection contains examples of embroideries with a decoration mostly of a geometrical order and in some instances in the shape of highly stylized plants. The larger part of the collection was placed on temporary display, and a representative portion will be kept on view in the galleries of the Museum.

Coptic textiles are being studied as valuable artistic and historical documents pertaining to the relationship of Egyptian, Persian, and Christian traditions in decorative design. Although other museums possess larger collections and more complete examples of fabrics, even entire tunics, the collection of the Carnegie Museum is particularly interesting on account of the fact that it covers in a representative way the whole story of the Coptic fabrics and contains an unusually varied assortment of fragments illustrative of the gradual shifts in tastes and styles. It is proposed to prepare in time an illustrated survey of the collection for the scientific publications of the Museum and to make this acquisition known to a wider circle of interested students.

A. A.

THE CRIME OF CRIMES

Members of all parties have cooperated in this, the most pressing duty of our day, the banishment from the civilized world of the crime of crimes, the killing of men by men in battle like wild beasts, as a mode of settling international disputes.

—ANDREW CARNEGIE

TWENTY-FIRST ANNUAL PHOTOGRAPHIC SALON

THE twenty-first annual Pittsburgh Salon of Photographic Art, under the auspices of the Photographic Section of the Academy of Science and Art, opens on March 16, at the Carnegie Institute, where it will be shown for a month.

The jurors for this year are Robert A. Barrows, of Philadelphia; Pirie MacDonald, honorary fellow of the Royal Photographic Society, of New York City; and C. B. Seifert, of Toledo. They will meet on February 24 and 25 to select the prints for admission.

CWA PROJECTS AT THE INSTITUTE

THE Civil Works Administration has assigned a number of workers to departments of the Carnegie Institute.

A small group comprised of both men and women are assisting in the laboratories and offices of the Museum and Fine Arts departments in a variety of useful capacities. A larger group numbering fifty-four are engaged in indexing, cataloguing, bibliographical work, and book repair in the Carnegie Library. Almost all those in library service have had previous library experience, which makes it possible for them to carry out plans not undertaken by regular employees because of the pressure of more immediate demands.

At the Carnegie Institute of Technology three projects are being conducted for the City of Pittsburgh under the guidance of Carnegie professors. H. A. Thomas is supervising ten civil engineers who are doing research work in the field of hydraulics. Lawrence R. Guild is directing the investigations of eight commercial engineers who are examining the economic effects of the construction of the Liberty Tunnels. Twenty-two architects and engineers are prosecuting research studies in the subject of low-cost housing.

EXHIBITION OF GARDEN ART

TWELVE years ago the Garden Club of Allegheny County presented at the Carnegie Institute an exhibition described as art and science in gardens to the delight of all who saw it.

Beginning on March 1, the Garden Club will hold a second exhibition inspired by the theme—flowers and gardens in art and decoration. In this case, however, the illustrative material on display will have greater local significance in that every part of the exhibition has been gathered from collections and gardens in and around Pittsburgh. Whereas in the earlier exhibition there were no geographical boundaries controlling the sources, the current show will be derived in its entirety from within our own County. All of which, while demanding greater ingenuity and labor in the assembling, makes it vastly more appealing to the public.

Formal exhibitions based on flower-

age in its many artistic manifestations have been presented on occasion in other cities, but they have always been undertaken professionally by a museum or gallery of authority. While the departments of the Fine Arts and the Museum of the Institute are cooperating, the Garden Club can take full credit for originating, directing, and vitalizing the coming exhibition.

It is interesting to observe that the flower employed as decoration has always been an accompaniment of civilization. The primitive and savage were blind to the grace of curving petal and rounded leaf; and such flower forms as occur in Arabic and Moorish art are scarcely recognizable as such. The Egyptians saw some design in the lotus, the papyrus, and the palm; the Assyrians brought forward the rosette and the pine cone; the early Greeks beheld some possibilities in marine plants,



VILLA D'ESTE, TIVOLI, FROM THE "VIEWS OF ROME" (1773)

By GIOVANNI BATTISTA PIRANESI

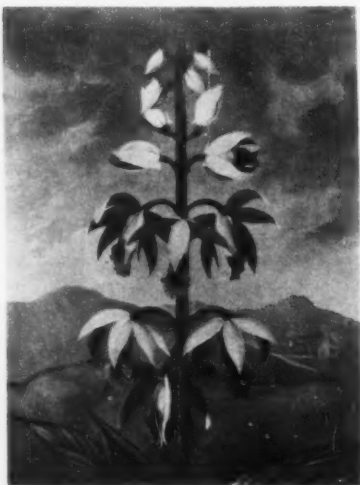
Owned by Mrs. Roy A. Hunt

while the Hellenized Greeks contributed the acanthus, the anthemion (the *lorus Grecianized*), and the vine; the Romans appropriated many of these and added to them the olive, fruit, festoons, and wreaths. But all of these were stiffly conventionalized and therefore lacking in adaptability.

Not until the latter part of the Middle Ages were there any signs of appreciation of the inherent beauty in plants or was there any effort to portray flowers naturally in the growing state.

It was the Gothic carvers of the thirteenth and fourteenth centuries who first made any systematic recourse to plant life for suggestion in ornament. With the revival of classicism as part of the Renaissance there was a reversion to the old Graeco-Roman types, which in the transforming hands of reawakened genius assumed a charm, a variety, and a continuity that was wholly new and exciting. It is obvious then that up to this point in art history the flower had had rather casual and intermittent treatment; but from this time forward, thanks to the impetus given it by its use in heraldry, the rebirth of imagination, the importation of bizarre floral influences from the Far East, especially Persia, and finally the introduction of the herbals, it took on an originality and a freedom which was to assure it of an effectiveness and a permanence in all things artistic henceforth. Today it has attained its highest point of development and popularity.

The garden, no less than the flower, was a refinement of living and could only become ambitious as leisure and



A THORNTON PRINT (1802) OF
THE CHINA LIMODORON

Owned by Miss Eleanor M. Chalfant

means, those essential accessories of taste and culture, permitted. But since "man has ever felt the lure of green things growing," from surprisingly early times there has been some attempt to cherish tilled plots and small green spaces, out of which by slow transition and gentle tending have developed the elaborate pleasance and the impressive landscaped and formalized garden of today.

To trace the progress of the flower and the garden in art and in the beautifica-

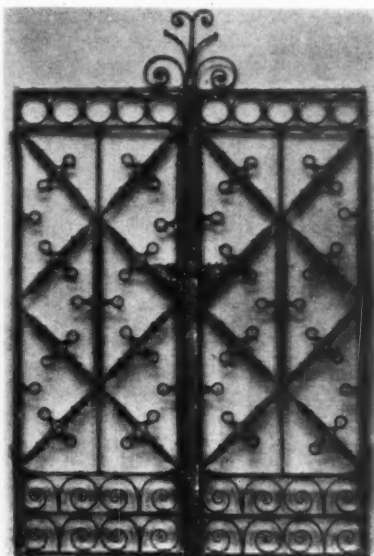
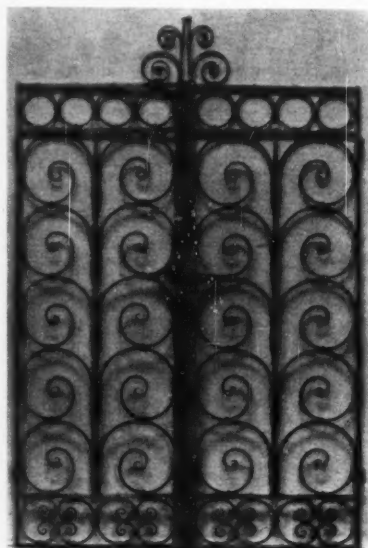
tion of man's surroundings is the purpose of the exhibition soon to open. We see the fancy for flowers and the pattern of plants invading new mediums—the crafts, fabrics, rugs, hangings, and objets d'art. Illustrative of this trend the exhibition will include antique tapestries pied with blossoms—the earlier mille-fleurs—or rich with foliage—the later verdure; Elizabethan embroideries; Aubusson rugs; oriental stuffs; and many other textiles which claim a floral inheritance.

In the rapid advance of the flower motif in the last four centuries nothing has been more stimulating than the herbals, which were so conspicuous in the two centuries that followed the mastery of printing. Books conceived in the interest of botany and medicine primarily, they are more prized today for their first careful drawings of plant life. In the Garden Club exhibition a gallery section will be devoted to early botanical literature. Most noteworthy will be the comprehensive collection of Mrs. Roy A. Hunt containing many sought-after books of horticultural

value including some manuscripts and incunabula. Many of these books are rare and there are a number of first editions. Probably the most unique is Dioscorides' celebrated "*Materia Medica*" (1566), written during the days of Nero. It is the earliest extant European work dealing with medicinal plants and was accepted as almost infallible as late as the Renaissance. Of the four herbalists whose contributions are now historic, this collection contains works by two of them—a first edition, enlivened with hand-colored woodcuts, by the Bavarian, Leonhard Fuchs (1501-66), whose name is preserved in the fuchsia; and Matthias de L'Obel (1538-1616), physician to James I, whose fame rests on his discriminating system of classification. Other precious editions to be on view are the anonymous "*Gart de Gesundheit*" (1485), which first attempts to present plants in life size; Horace's description of country life issued by the Aldine Press (1586); "*The Gardener's Labyrinth*" (1577) by Thomas Hill, author

of the first gardening book printed in England; "*Le Jardin de Plaisir*" (1651) by André Mollet, the first author to recommend the planting of avenues; a first in Latin of Crispin de Passe's "*Hortus Floridus*," the seventeenth-century masterpiece of plant engraving; and a first of Andrew Jackson Downing (1815-52), who is considered to be our pioneer American landscapist.

Vieing with the books in importance will be a still larger group of original flower prints, most of which belong to that rich period that ushered out the eighteenth century and ushered in the nineteenth. The outstanding names among these will be John Edwards, the finest of the English print-makers, whose chaste and refined flowers stand alone; Mary Lawrance, the London teacher of botanical drawing, whose flower love was consecrated only to roses; Thornton, whose "*Temple of Flora*" aquatints are distinguished by their vivid blooms thrown against delicate landscape backgrounds; Redouté, creator of superb plates of



HAND-WROUGHT ANTIQUE FRENCH GARDEN GATES

French roses, which have never been surpassed in botanical correctness or in color printing; Piranesi, whose engraved plates of architecture and antiquities often included some of the grand Italian gardens; and our own Audubon, who so frequently introduced flowers into the backgrounds of his ornithological drawings.

The history of gardens indicates that none was more artistic and at the same time so compact and so secluded as the Pompeian garden, and so the Garden Club has planned to reproduce such a garden. A gallery room will be transformed into two interior courts of a typical Pompeian house, through which access to the inclosed garden is gained. While the center of attraction in the exhibition is to be the garden, it has been considered equally important to include the courts because of the opportunity they present to show the use of flower and garden decoration in relation to the painted walls, and the garden vistas that are revealed from the court approaches.

The visitor has access to the atrium only, from which he obtains a vista through the tablinum of the peristyle and the small garden beyond. An appropriate statue will be placed in the shrine at the far end of the axis. The ceiling and wall decorations of the atrium will be carried out in the fashion of the celebrated House of Sallust; the paneled murals of the tablinum will follow the plan, although not the subject, of those of the House of Vertii. The garden and its wall, where stands the sacred shrine, will be modeled after the recently excavated House of Anchor. The open-air peristyle will be furnished with bronze reproductions of objects discovered at Pompeii. These reproductions are the property of the Institute. In the garden we will see growing the rosemary and the violet which Pliny the Younger mentioned in his letters, and the hyacinth, the crocus, and the narcissus of "Georgics" fame; while banks of parsley, ivy, myrtle, and the broad-leaved evergreen will contribute

the necessary background to the setting.

The general plan has been devised after much exacting and scholarly research by Mrs. Heinz Langer and Mrs. James D. Heard, assisted by Mrs. Alfred E. Harlow and Miss Dorothy Slack. The execution of the plan has been intrusted to Oltrado Lisotto, a young Pittsburgh sculptor of promise, who is a recent graduate of the Carnegie Institute of Technology.

Studies in flower arrangement will be presented by various garden groups in the city, so that all through the month, the duration of the exhibition, living flowers will lend spirit to the pictorial ones.

Hand-wrought iron gates of French and Italian craftsmanship; garden statuary in lead, bronze, stone, and marble; grille work from our own South; sundials, wellheads, and fountains will be brought from local gardens. From local homes will be sent flower and garden paintings—antique ones, of which the most important are a pair by the renowned Monnoyer; and modern ones, many of them purchased from Internationals, several of which received the Garden Club annual award, and three Hailmans which have never been exhibited publicly before.

Another significant group will be the antique ceramics in which floral design is dominant—fine French, English, and early Chinese examples, ranging from tea sets to vases—china once owned by Emperor Alexander of Russia, a plate which Charlotte Brontë cherished, two Persian pieces of the seventh century—these are only a few of the things which will make this large display notable.

An early eighteenth-century waistcoat made gay with painted flowers, old glass ornamented with flower cuttings, tropical fish, and artificial trees made of semiprecious stones—of such is the diversity and inclusiveness of the Garden Club exhibition.

Miss Eleanor Chalfant is the president of the Garden Club of Allegheny County, and Mrs. Thomas Childs Wurts is directing the exhibition.



THE GARDEN OF GOLD



JASON, with education developing so generously in America, won't you tell me what was the chief object of your educators in ancient Greece?"

"Why, yes, Penelope. The teaching of classes, as apart from the teaching of individual pupils, began with Socrates, who believed that knowledge was beyond our grasp, and that therefore men were capable only of holding opinions concerning knowledge but not knowledge itself."

"That's a curious distinction, Jason. Do you mean to say that men cannot really know things but can only form opinions on the things they study?"

"Exactly, Penelope, and for that reason our ancient teachers—Socrates, Plato, and Aristotle—kept knowledge always in the foreground as the goal of scholarship. But no one ever reached it."

"But what did they reach, Jason?"

"Look at it for yourself, Penelope, and see whether the same situation does not prevail in your modern world today. Men today have opinions about knowledge, but they do not have knowledge. Take the arts—sculpture and painting. Men make statues and pictures, and hold opinions that they are good. Critics say they are not good. Where is knowledge there? Is it not the same about music, plays, books, and architecture? And going into more profound depths, take pure science. Does any one know the secrets of pure science? Take the Einstein Theory; isn't that merely a theory, an opinion? No, no one knows; exact knowledge is far in advance of human intelligence, now, as it was in the time of Socrates."

"But isn't that terribly discouraging? Have we gained no absolute knowledge?"

"I doubt it, Penelope. Choose any subject you please. Politics—is the tariff a sound policy?—should it be high or should it be low? Gold—should we have gold alone, or gold and silver, or

neither? What is the best form of government? No one knows."

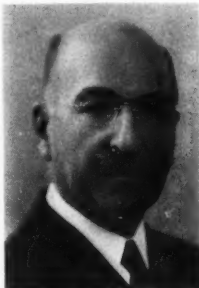
"Then what is the use, Jason, of all this bother about education, when you tell me that we cannot learn anything?"

"Ah, I didn't say there is no learning; learning is another thing. We learn at school, and this learning shows us how to seek knowledge."

"Well, of course, Jason, I cannot argue the point against Socrates, Plato, and Aristotle; but there is one thing on which I do have absolute knowledge. I know that I am hungry!"

Jason laughed. "No, Penelope," said he, "you don't know that you are hungry. That is merely a sensation. But let's go in to breakfast, anyhow."

GOLDEN FRUITAGE



PIERRE S. DU PONT

With the coming of three German professors to the Carnegie Institute of Technology recently, the reputation of our School draws new attention. Professor Ernst Berl, considered to have been the best technical chemist in Germany and possibly the best in Europe, has been assigned to do special laboratory work which has led E. I. du Pont de Nemours and Company, of which Pierre S. du Pont is the board chairman, to contribute an industrial grant of \$1,500 a year toward the salary of an assistant to Dr. Berl for an investigation of cellulose and its derivatives. Thus the link between scientific research and industry grows constantly stronger.

This sum brings the grand total of money gifts reported in the Magazine since its beginning to \$1,066,906.44.

EXHIBITION OF WATER COLORS BY LUCIEN SIMON

IN the Permanent Collection of Paintings at the Carnegie Institute there is a large canvas by Lucien Simon entitled "Evening in a Studio." It received the First Prize award in the Carnegie International Exhibition of Paintings in 1905.

In commenting on it on one occasion, the artist said, "My painting represents a gathering of friends in my studio. There is no other idea to be sought. A pictorial effect is intended rather than a portrait group."

Apart from its merit as a painting, it furnishes a personal and biographical background of the career of a distinguished French artist. In the painting, in addition to the members of his family, are Lucien Simon's friends, Georges Desvallières, René-Xavier Prinet, Charles Cottet, and Émile René Ménard. They are names worthy of consideration in the history of French art during the past fifty years. They are the men with whom Lucien Simon associated himself from the time when he first exhibited in the Salon of 1885 through his long and noteworthy career. "Evening in a Studio," both in its execution and in its association, serves to place and establish Lucien Simon in the art of painting in France.

In the present exhibition of forty water colors shown at the Carnegie Institute, Lucien Simon adds another no less intimate note in his career. The water colors have all the spontaneity,



SPAHI HORSE REARING

limpidity, and freedom that are associated with the best development of water color and are remarkable in their versatility and technical skill.

Some of Simon's work in this medium are notes for his paintings. This is true of "Elephants in a Circus" and "Study for Nausicaa." The latter, a wash drawing, is a sketch for the oil painting "Nausicaa at the Fountain," which was exhibited in the International

in 1920. It is undoubtedly his ability to make full and intensive notes in water color that adds so much to the final rendering of Simon's colorful paintings in oil. The artist acknowledges this debt to his pencil sketches and water colors when he says, "I make a chance entry and upon the first impression I do a rapid sketch in my notebook of the large masses of composition and the next day, in the studio, I execute the picture from memory."

But as Lucien Simon moves through the world with his very active brain and discerning eye, he also makes water colors for their own sake. To him they are a satisfying end in themselves. They are an outlet for his desire to produce a strong, deep, and bold impression of nature and of life, with exactitude, brilliance, and sensitiveness.

Many of the subjects in the present exhibition are of his favorite Brittany to which he has returned for material time and time again during his long



FISHING



PORT OF BAHIA

and strenuous life. These subjects he finds in the market places, in the harbors, and in the villages and churches. The Bretons are a strong, colorful, patient, sturdy people, and his use of the medium seems to indicate just that. He pictures the Bretons in their joyous moments as in "Merry-go-round" and "Bathers" and in their more serious and melancholy moods as in "Beggars." Here is a profound understanding of life conveyed by subtle methods.

In recent years Lucien Simon has visited South America, where in Brazil and the Argentine he has also found effective material. The famous harbor at Rio has interested him. His rapid blocked-out color notes give a vivid picture of its bigness and grandeur. The rounding up of cattle on the plains appeals to his dramatic sense and he reproduces the impression with the rapid sketchy strokes that lend themselves so well to the scene. He finds harbors, beach scenes, villages, and churches to attract him as similar subjects did in Brittany, but carried out with a more colorful and care-free mood.

These paintings in their picturesqueness, technique, and expression give ample evidence of the command Lucien Simon has in this particular medium. As a water colorist he has few rivals today. They contribute not a little to an understanding of his more ambitious works in oil. They round out the notable career of one of the best technicians in French art.

The exhibition will remain at the Institute through February 28.

PERICLES AND ATHENS

The reason for his [Pericles] success was not his power as a speaker merely but, as Thucydides says, the reputation of his life and the confidence reposed in him as one who was manifestly proven to be utterly disinterested and superior to bribes. He made the city, great as it was when he took it, the greatest and richest of all cities, and grew to be superior in power to kings and tyrants. Some of these actually hand on their swollen wealth to their sons, but he did not make his estate a single drachma greater than it was when his father left it to him.

—PLUTARCH

MEMORIALS OF GEORGE WASHINGTON

THROUGH the courtesy of Yale University the Carnegie Museum has received as a gift from an anonymous donor in memory of William McKean Brown, of New Castle, Pennsylvania, an



THE MISSION TO THE OHIO

By SEARS GALLAGHER

Major Washington and his companion Christopher Gist leaving Fort Le Boeuf after delivering Governor Dinwiddie's message to the French.

interesting portfolio of etchings prepared by the George Washington Memorial Association in New York. The collection contains a fine set of plates portraying various historical episodes in the life of George Washington. This distinctive series of etchings was executed by the following American artists: Arthur William Heintzelman, Robert Nisbet, Sears Gallagher, Earl Horte, William Auerbach-Levy, Ernest David Roth, Eugene Higgins, Ralph Boyer, Allen Lewis, Levon West, George

Wright, Kerr Eby, F. Luis Mora, Albert Sterner, Samuel Chamberlain, Louis Conrad Rosenberg, John W. Winkler, Robert Lawson, Walter Tittle, and Childe Hassam.

The Carnegie Museum is happy to include this portfolio among its other possessions of artistic and historical significance, and will display some of the plates on various occasions. The delineations of the twenty scenes, known as "The Bicentennial Pageant of George Washington," will not fail to attract the attention of the visiting public, especially since the country has so recently observed the two-hundredth anniversary of the birth of its Father.

RALPH MUNN'S MISSION TO AUSTRALASIA

RALPH MUNN, director of the Carnegie Library of Pittsburgh, has been granted a leave of absence for four months by the board of trustees in order that he may make a tour of Australia and New Zealand for the purpose of studying the library situation in those lands. Andrew Carnegie left a fund of \$10,000,000 to the Carnegie Corporation of New York, the income of which is to be expended to promote the advancement and diffusion of knowledge and understanding among the people outside the United States; and the Carnegie Corporation has chosen Mr. Munn to make this library survey, recognizing his special equipment and experience as one of the leading librarians of this country. Mr. Munn will visit every city in Australia and New Zealand which either has or should have library facilities, and upon his return he will make a report to the Carnegie Corporation which is expected to be the basis of financial help for the library projects in those countries.

The Corporation in requesting the assignment of Mr. Munn for this task generously proposed to pay his traveling expenses and also his salary during the time when he will be away. He is

arranging to leave Pittsburgh at the end of April, and Mrs. Munn will accompany him. During his absence the administration of the Library will be taken care of by an administrative council composed of the heads of the various departments.

WINTER BIRDS AND CHANGING PLUMAGES

OF particular interest to the ornithological student at this season will be two cases which have recently been placed on display in the Gallery of Birds: one containing winter birds of the Pittsburgh area and the other, birds illustrative of color variations in plumage influenced by the time of year. It is assumed by many that the local bird population in winter consists only of sparrows, starlings, and crows. A census of the birds at this season, however, reveals between twenty-five and thirty species that can be commonly found; and almost a dozen different kinds which appear erratically, due to a nomadic tendency or to exigencies of weather which make food scarce in the North.

By far the greater part of the wintering birds belong to the group called permanent residents, which means merely that the species so designated are found in the region throughout the year. The ruffed grouse, bobwhites, screech owls, hairy and downy woodpeckers, and others are known to be sedentary, and the wintering ones are undoubtedly those that have nested here. Less certainty may be expressed concerning such migratory species as the song sparrows, crows, and sparrow hawks, which may be northern birds replacing the summer population that has moved farther south. The year-round residents are joined in winter by certain birds—juncos, tree sparrows, brown creepers, and golden-crowned kinglets—which breed in the North, and spend only the cold months in our region. The nomads include the rapa-

cious snowy owl and the goshawk, which in severe seasons are driven from their northern haunts by the shortage of food. Their occurrence in the region, however, is irregular and unusual. Snow buntings, redpolls, and crossbills are seed-eating birds which are associated with deep snows and biting northern winds, and their appearance, too, is as erratic and uncertain as the weather itself.

For the winter season many birds assume a special dress, which is strikingly different in color from the summer plumage. This change is made by a complete molt and takes place just following the breeding season. Assumption of the summer plumage is later effected in two different ways: either by a second, or spring, molt; or by the wearing away of the light edgings of the feathers. Examples of this seasonal change of plumage are shown in a companion exhibit.

The goldfinch and the scarlet tanager are two familiar birds that change their feathers twice a year. The male tanager in winter is scarlet in name alone, for at this season only his black wings distinguish him from his greenish olive mate; and in the spring he will present a pied effect, as the greenish feathers are replaced by the bright red ones of the summer dress. The male goldfinch in winter also belies his name, for he wears a brownish olive costume, which is quite drab in contrast to his gay yellow-and-black wedding dress. Many shore birds exhibit a similar seasonal variation in color, which is dependent upon double molt. Their winter plumage is usually of a more subdued hue. An interesting example of a spring molt which affords protective coloration is that of the willow ptarmigan. This bird of the open plains of the Far North, like its surroundings, is white in winter. Its change to the brown plumage of the breeding season is made very gradually as the season progresses, and the molting bird can well be said to resemble brown earth upon which there are patches of snow.

Even more remarkable than the replacement of feathers of one color by those of another is the alteration in color that occurs without the loss of a single feather. This transformation is achieved by the wearing away of the light edgings of the feathers. In this way the rusty brown color of the snow bunting in winter becomes black and white in summer; the male bobolink's winter costume, resembling that of the streaked and sparrowlike female, is changed to black and buff; the starling's spotted garb becomes the glossy, iridescent coat of summer as the spots on the tips of the feathers wear away.

The specimens in these two exhibits are study skins from the scientific collection and are being used only temporarily for exhibition purposes. It is planned to exhibit permanently by means of mounted specimens similar phases of bird life, when adequate facilities and assistance in preparation are made possible.

ORGAN LENTEN LECTURES

FEBRUARY

24—"The Carnegie Music Hall Organ."

MARCH

3—"The English Madrigal," Mr. Bidwell's lecture will be illustrated by the Madrigal Choir of the Carnegie Institute of Technology, conducted by Miss Huldah J. Kenley.

10—"Hayden and the Instrumental Style."

17—"César Franck, the Father of Modern French Music."

24—"Bach's St. Matthew Passion Music."

RADIO TALKS

[Broadcast over WCAE every Monday night at 6 o'clock under the auspices of the Section of Education of the Carnegie Museum.]

FEBRUARY

26—"The Conservation of Renewable Resources Other than Forests," by O. E. Jennings, curator of Botany.

MARCH

5—"Why Be a Naturalist," by Dr. Jennings.
12—"Seeing Beautifully," by Miss Margaret M. Lee, director of Fine Arts Educational Work.

19—"Spring Comes—the Buds Are Swelling," by Dr. Jennings.

A STABLEBOY'S BOOK

A Review of James Joyce's "Ulysses" (Random House)

IF this book had crept stealthily into the United States from Paris, the home of its author, it would have been handled by the literary bootleggers, as other meretricious books are handled; and no decent journal would ever have permitted it to be mentioned in review or advertisement. But an ambitious publisher challenged the right of the Government to burn or suppress it; and after a prolonged trial in the Federal court at New York Judge John Monro Woolsey decreed that it did not technically violate the statute against obscene literature, and that it was therefore free to be admitted, republished, and sold in this country. The notoriety thus given to the book and the almost immediate issue of a new edition by Random House, together with the attention it is receiving from the reviewers, make it a legitimate subject for discussion.

We are glad that Judge Woolsey took an advanced liberal ground in rendering this epochal decision. The official censors who stand on the steamship docks have too long exercised their prohibitory functions in the field of letters; and they have consigned so many books of classical fame and merit to the flames that a final test of their standard of study might soon have reached Shakespeare. Judge Woolsey perceived the danger of this situation; and under his opinion all books which are not "pornographic" within the definition of the United States statute may henceforth be free from official censure. The age of prohibition by law of the things which an American may eat, drink, read, and do is dying away, and this judgment will contribute enormously to its demise.

We recall at this moment a pleasant visit at the residence of Myron T. Herrick at Paris, while he was ambassador to France. During the dinner that

charming, amiable, accomplished gentleman had spoken of the harm done to art and letters in the United States by Anthony Comstock and his followers; and he asked:

"Do you remember a painting called 'September Morn' which was exhibited in the window of an art shop in New York, and which caused Comstock to arrest and imprison the art dealer?"

And when the dinner was over, Herrick said, "Come in here with me"; and he led the way into the drawing room, and there on the wall was "September Morn"—the original painting in oil of a young girl in the glorious beauty of youth, unclothed, standing in the sea, and shivering with a delicious innocence as the cold waves lapped her ankles.

"Think of a man," said Herrick; "think of a man's going to jail for showing that picture in his window, and think of our people's permitting it to be done!"

Well, Judge Woolsey's decision will prevent that thing from being done in this country again. And we sincerely hail him as a Daniel come to judgment.

And now what is this book that has brought about a striking of the shackles from the world's literary expression? We have read the book, and after reading it we declare our opinion that it is unreadable—not so much because of the nature of its contents but because it is so deadly dull that no mind can go through the mazes of its barbaric style and the length of its interminable pages except when moved by a sense of justice to read it before judging it.

The book comprises nearly eight hundred pages, set in small type. It tells the conversations and the thoughts of its characters, with an intimation of what they are doing, in their homes and haunts in Dublin during a day and a

night in June, 1904. There is no story, no plot, no narrative; there is no conflict of motive; and the persons named appear from time to time in the book only to be lost in a sea of words. And the words are without form, and void. The author, consciously or unconsciously, follows the style of Thomas Carlyle in breaking up his incidents for the introduction of rhapsody; but while Carlyle uses his pages for rhapsodies which illuminate life in a flood of brilliant interpretations, the author here rambles into confused soliloquies which are without meaning in themselves and are inexplicable, having neither beauty of thought nor charm of diction and no relation to the things that have gone before or that are to come after.

We make the statement in good faith that it would be possible to tear out one hundred pages from this book near its opening words, another hundred at the middle, and a third hundred near the end, even including half the pages of the closing soliloquy, and that then the remaining five hundred pages could be read without any loss of sequence; furthermore, that the destroyed pages would contain no paragraph that is lucid, informative, or comprehensible under the rule of directness and force.

Here is his style at its clearest:

"Ineluctable modality of the visible: At least that if no more, thought through my eyes. Signatures of all things I am here to read, seaspawn and seawrack, the nearing tide, that rusty boot . . . [Necessary omission] Limits of the diaphane. But he adds: in bodies. Then he was aware of them against them, sure. Go easy. Bald he was and a millionaire. Limit of the diaphane in. Why in? Diaphane, adiaphane. If you can put your five fingers through it, it is a gate, if not a door. Shut your eyes and see."

Nearly eight hundred pages of trash like this, and Americans buying the book, according to the publisher's announcement, at five thousand a week.

The chief morsel for those who will stagger through hundreds of skipped

pages will be found in the last forty-five pages, in which a prostitute closes this work with what might be called her famed, but not famous, soliloquy. In this final portion she introduces all the words that are known to the lowest followers of her trade. The author has not dared to present this piece of his work with the usual accompaniment of paragraphs and punctuation marks. There are no capitals, commas, semicolons, periods, interrogation or exclamation points. The whole thing is a hodgepodge of type, closely run together, mostly without sense, difficult to read, and flowing on to the end of the book, like a sewer that had burst loose and overwhelmed a city with foul and pestilential vapors. If he or his publishers had had the hardihood to print these passages with the usual set-off of paragraphs, punctuation, and divided sentences we greatly doubt whether the book would have passed its judicial ordeal.

Judge Woolsey says that the book provokes disgust to the point of nausea. He is right. The book seems to us to be the output of the mind of a stableboy, trained amid the lowest habits of speech and conduct, who has then read with extraordinary attention a large collection of literature, ancient and modern, and who undertakes to write a book based upon this study and observation, and goes through his task with a stableboy's mind interpreting every part of the work. It is kaleidoscopic in a sense—that is, if we could imagine a kaleidoscope presenting foul and ugly pictures, instead of beautiful objects, it would be kaleidoscopic; for there is no continuity of purpose or connected expression in the entire volume. The people here introduced discuss various topics—at one point Shakespeare. But after fifty pages of rambling and licentious talk the only point from Shakespeare that is covered by them is the query as to whether Hamlet was Shakespeare's father or Shakespeare was Hamlet's father. He uses a hundred pages in the night-club scene—we call

the place a night club in deference to our readers—to present his characters in a sort of Greek play; but there is no objective—it is insane in its picturization, full of fustian, wearisome to exhaustion, and violates throughout the inexorable Greek rule that a play must have a beginning, a middle, and an end. And no matter what his topic may be—opera, play, society, morals, or the Bible—there is scarcely a page in this bewildering wilderness of words which does not reek with this stableboy's abominable mind.

How absurd then is it to say, as some of the reviewers are extravagantly saying, and as the author himself encourages them in saying, that this book is a tour de force in literature, a profound study in philosophy, a presentation of life that is mysterious and recondite, an achievement that reaches up into the very stratosphere of thought, a transcendental portraiture that goes beyond the average limit of human understanding and, like a new Einstein Theory, can be comprehended by only twelve men in the world! There is nothing at all of any of these qualities about it. As a work of art we can compare it with nothing but that picture which provoked laughter in the galleries a few years ago, "Nude Descending a Staircase," in which there was neither nude nor staircase and where art was the only thing that was descending. The book has no more relation to Ulysses than it has to Oliver Cromwell or Lord Byron. Any novel of George Eliot's or Thackeray's could be named "Ulysses" more fittingly in its picture of life. The printed "key" which promises to unlock this esoteric achievement is not needed. We do not have to read far until we get the key for ourselves: the stableboy's words blaze themselves so shamelessly on every page that we soon choose the only key that will unlock the mystery, and that is the word—neurosis—a diseased mind that sees and feels life only in its deformed relationship to sex.

S. H. C.

SURPLUS WEALTH

In making a will, money left to the Carnegie Institute should be covered by the following phrase:

I DO HEREBY GIVE AND BEQUEATH TO THE
CARNEGIE INSTITUTE IN THE CITY OF
PITTSBURGH, PENNSYLVANIA

..... DOLLARS

Bequests to the Carnegie Institute of Technology should be phrased as follows:

I DO HEREBY GIVE AND BEQUEATH TO THE
CARNEGIE INSTITUTE OF TECHNOLOGY
OF PITTSBURGH, PENNSYLVANIA

..... DOLLARS

And bequests of books or money to the Carnegie Library should be phrased:

I DO HEREBY GIVE AND BEQUEATH TO THE
CARNEGIE LIBRARY OF PITTSBURGH

..... DOLLARS

The Carnegie Institute stands in immediate need of a further addition of \$2,000,000 to its endowment funds in order to preserve its present standards of public service and provide a reasonable extension of its work.

The Carnegie Institute of Technology stands equally in need of large additions to its endowment funds, and is slowly—but very steadily—building up the \$4,000,000 which it must raise in order to secure \$8,000,000 from the Carnegie Corporation of New York.

CANCELING THE WAR DEBTS

The problem of colossal intergovernmental debts threatening the economic structure of the world is not entirely new in history. Great Britain had to meet this question after the Napoleonic wars as a result of advances made to her former allies during that great struggle. With an economic realism characteristic of the nation Britain decided to cancel practically all of these obligations with Prussia, Austria, and Russia purely on the ground of self-interest. This step provided the initial stimulus for world-wide revival of commerce, in which British industry was the most important beneficiary.

—C. T. REVERE



"THE PLAY'S THE THING"

A Review of Anton Chekhov's "The Cherry Orchard"

BY HAROLD GEOGHEGAN

Professor of the History of Art, Carnegie Institute of Technology



It was apparently with great difficulty that Chekhov was persuaded to write this, his last play, for the Moscow Art Theater. In spite of the success of "Uncle Vanya" and "The Three Sisters" he con-

sidered himself primarily a novelist. "I write four lines a day and that with intolerable torment," he says in one of his letters. This of a play so seemingly effortless and spontaneous as "The Cherry Orchard"!

More than any play I know, "The Cherry Orchard" gives one the impression of listening in on something that one was never intended to hear, so completely artless does it appear. It is of course a striking example of the art which conceals art.

Of plot there is, so to speak, none. "Uncle Vanya" had at least the semblance of a formal plot, "The Three Sisters" less, but still some. "The Cherry Orchard" has none. Madame Ranevsky comes back from Paris to her estate in Russia to find her financial affairs in a very tangled condition. There is a chance for her to make some money by the sale of her orchard to which she and her brother are sentimentally attached. They make some rather half-hearted attempts to raise the money. The cherry orchard is sold. Madame Ranevsky leaves once more for Paris, and the curtain falls with the shuttered house and the noise of the ax outside felling the beloved trees.

One knows from the beginning that the orchard is doomed; that nothing practical is to be expected from so spiritless a family as the Ranevskys. Any suspense there is is on the part of the characters, there is none on the part of the audience. As a play, "The Cherry Orchard" has all the faults that a teacher of dramatic technique used to warn his students against. And yet this piece remains one of the most fascinating and truest of plays. I do not know any play where the mood of approaching dissolution is so convincingly implied. The lovely orchard will be destroyed to make room for suburban villas; the amiable, gentle, futile aristocrats will disappear and the self-born vulgar contractor, Lopakhin—a decent enough fellow in his way, Chekhov is fair to all his people—and his kind will inherit the earth. The old order changes!

In my long years of theater-going I have never seen anything on the stage that gave me such an impression of reality, of unedited life, as the performance of "The Cherry Orchard" by the Moscow Art Theater in the Pitt Theater here some years ago. This in spite of the fact that my knowledge of Russian is confined to the words for "no" and "my God"! At the time I attributed this impression to the superlative quality of the acting. There has surely never been a more perfect ensemble than this famous company. Stanislavsky as the silly, amiable Gayef, Maria Ouspenskaya as Charlotte in the heart-breaking scene where she sits on the packed trunk and tries—so unsuccessfully—to be funny, Alla Tarsova as the worried Barbara, and that splendid actor—whose name I have ungratefully

forgotten—as the old manservant Firs, and all the rest. These are still very vivid memories.

With this performance in my mind it was with some trepidation that I saw the curtain rise on the performance of "The Cherry Orchard" in the Little Theater last month. I was agreeably disappointed. I enjoyed it very much. After all, it was the play which counted.

I wish that the various ladies and gentlemen who translate Chekhov's plays had, in addition to their knowledge of the Russian language, a little feeling for colloquial English. Surely no one says "I wonder what she has become like," or "He has just turned rich." Both of these occurred in the first five minutes. Jokes like Ephikhodof's nickname of "Two-and-twenty-troubles" may be exact translations of the Russian, but they are neither funny nor possible in English. Elmer W. Hickman, who directed the play, used, I am told, a combination of two translations. The worst of it was that each of them was bad. My idea of a good translation—good, that is, for dramatic purposes—is Arthur Guiterman's recently heard version of Molière's "School for Husbands" in which the spirit of the play was so admirably captured and the exact translation left to take care of itself. If this can be done for Molière, it ought to be possible and much easier to do the same for Chekhov

whose plays are written in everyday commonplace Russian.

Apart from the fumbling and stilted translation, the performance of "The Cherry Orchard" was very satisfactory. Mr. Hickman directed it with understanding and discretion. Among the minor parts, if any of Chekhov's characterizations can be called minor, those of the old servant Firs, the chattering landowner—Boris Borisovitch Simonof-Pishtchik to you—and Madame Ranevsky's daughter Anya were exceptionally well played. The difficult part of Lopakhin was also a satisfactory performance. Madame Ranevsky seemed to me too theatrical and tragic. We are supposed to sympathize with her, but her ridiculous side should be indicated. I have an idea that I should have liked the Gayef too if I had not seen Stanislavsky. In the acting of two of the characters the point was entirely missed; the mincing maid-servant Dunyasha with her airs of refinement, and the governess, Charlotte. The latter part was played merely as a humorous bit; there was no hint of the aging woman trying to keep her mind off a bleak and hopeless future by acting the clown.

Mr. Hickman gave us Chekhov's "The Seagull" some time ago. I hope that some time in the future he may give us "The Three Sisters." It has not yet been performed in Pittsburgh.



SCENE FROM "THE CHERRY ORCHARD"—STUDENT PLAYERS



A GOLD STANDARD WITHOUT GOLD

ENGLAND was forced to go off the gold standard because her people entered upon a raid on the gold in the British treasury which would in a few days have exhausted the supply of the precious metal. When paper money is redeemable in gold, and anything happens to disturb the popular confidence in governmental credit, there will always be a rush to obtain gold, not for the necessities of life, but for hoarding.

In like manner, at the moment of President Roosevelt's inauguration, when virtually all the banks in the United States were closed and business and credit were paralyzed, there was a rush for gold for hoarding which soon made it necessary to abandon gold payments, ignoring our fallacious theory of the gold redemption of bonds, governmental and private, which then exceeded by nearly one hundred times the gold supply of the whole world.

Why should any group of citizens thus have the right to exhaust the gold supply which belongs to the entire nation? Who wants gold, anyhow? On those Christmas occasions when presents of gold coin have been given as a filling for the stockings, have not the receivers of these gifts rushed with them to the bank for an exchange for paper currency? And now, when England and America have thus been driven off the gold standard by the restless anxiety of their own people, and it has been clearly established that any re-

turn to the old practice of gold redemption on demand can be again defeated at any moment of doubtful credit, why not employ this experience to make a fundamental alteration in the purpose and use of gold?

When, therefore, an auspicious time arrives our country is prepared, under the new legislation, to return to the gold standard, with the peculiar restriction that no citizen of the United States shall at any time possess any gold coin. The gold that is owned by the nation will be kept in the treasury at Washington, and will become the basis of credit on which gold notes equal to the international value of the gold itself, but without a surrender option, will be issued. Uncle Sam will now be able to sleep without any fear of raiding and hoarding by his children the next day.

This arrangement will leave international obligations to be taken care of as in the past, and debit trade balances will have to be paid in gold. But here too there is a fine opportunity for the evolution of a world-wide currency exchange. All foreign governments suffer the same anxieties on this subject which ours has felt, and the situation is ripe for radical and constructive action. Can we not now arrange for an international currency, between at least four or five of the leading nations, with its credit based upon a common or a guaranteed deposit of gold of equal value to the total amount of paper issued? There would then be no

variation of value, no daily fluctuation in the rate of exchange. The international dollar would be the same in its purchasing power in Washington, London, Paris, Rome, Buenos Aires—and Timbuktu.

In working out the details of such an enterprise, there could easily be included in the scheme an equitable recognition of silver. Except for small change no one wants silver, and notes based on a deposit of silver, or on an agreed ratio of silver and gold throughout the world, would circulate interchangeably with the gold notes.

There is a fine chance in this situation for the leadership at Washington to perform a great service for the world at large.

ORGANIZING PEACE

MR. MUSSOLINI has been quoted in recent cables as favoring a tightening control of the operations of the League of Nations so that its authority will be exercised practically by England, France, and Italy, with Germany having an influential voice in the event of her return to membership in the League. It seems like the policy of a wise mind. The League as at present constituted, where the smallest State enjoys a power equal to the largest, is very ideal but very impractical. The world has not yet reached a standard of political morals where such an arrangement will work.

What the world does need, as Mr. Mussolini seems to indicate, is a group of nations, inside the League if that can be made acceptable but outside if not, whereby the leading powers of the world shall say who shall disturb the peace and under what circumstances that disturbance may occur.

In 1914 Germany was the international culprit that set the world in flames. If there had at that time been such a combination of powers as Sir Edward Grey at the last moment tried to organize, which could have stopped the German mobilization, the slaughter

and destruction of the World War would have been prevented.

Today Germany is once more threatening the peace of civilization. Mr. Hitler has indeed in these recent weeks talked with a marvelous small voice of his good intentions; but those good intentions are based upon three objectives which must govern the ultimate action of Germany as to peace or war. He demands the Ruhr, he requires the obliteration of the Polish Corridor, and he has withdrawn from the League of Nations because of his determination to arm Germany on an equality with her neighbors, against the Treaty of Versailles.

We believe that there are still emergencies which may justly call for restricted warfare. The question between Paraguay and Bolivia is certainly not one of them. That controversy could have been settled in twenty ways without war, and after a sanguinary and costly conflict it is still not settled. The consolidation of those two nations would have been the easiest way, and that way may yet be chosen. The war in Manchuria, on the other hand, was an episode which was inevitable. In that case Japan had acquired certain treaty rights in Manchuria. China was in a state of turmoil and revolution, without a central government and bereft of every semblance of national authority. Banditry was common in Manchuria, the Japanese rights were violated, her railroad was torn up, her buildings and bridges were burned, her citizens were kidnaped or murdered—and Japan made an invasion which at terrific cost corrected all of these evil conditions and gave Asia a new State in which law and order now prevail. It was a service which should evoke the gratitude of the world; and despite the declaration of Mr. Hoover that this action had given birth to a new "Hoover Doctrine" that would forever preclude the recognition of Manchuria, the transaction should be recognized and acclaimed to the honor of Japan.

But Germany has again kindled a

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growing anxiety in the heart of the world, and she will once more set that world on fire unless there can be such an organization of police power as Mr. Mussolini suggests, which will be capable of restraining her leaders from such provocative acts as will bring on the outbreak.

In the meantime, it should be the hope of all men who love peace that Mr. Mussolini will inaugurate a movement which will satisfy the reasonable aspirations of the German people and at the same time prevent war.

FREE LECTURES

TECH

MARCH

- 3—"Glass as an Engineering Metal," by A. E. Marshall, consulting engineer of New York City and president of the American Institute of Chemical Engineers. At the conclusion of the lecture the new chemical engineering laboratory will be formally opened. 8:30 P.M. in Engineering Hall.
- 13—"Basic Concepts of a Public Welfare Program," by Hertha Kraus, former director of Public Welfare, Cologne, Germany. 8:30 P.M. in Carnegie Union.
- 14—"Problems of Emergency Employment," by Dr. Kraus.
- 15—"Low-Cost Housing in Europe and America," by Dr. Kraus.

MUSEUM

LECTURE HALL

FEBRUARY

- 25—"Adventures in Swaziland," by Owen Rowe O'Neil, descendant of one of the founders of the Orange Free State in South Africa. 2:15 P.M.

MARCH

- 1—"Earthquakes—Yesterday, Today, and Tomorrow," by Kirtley F. Mather, geologist, Harvard University. 8:15 P.M.
- 4—"Through Persia from the Gulf to the Caspian," by F. Bradley-Birt, political authority on Persia and India. 2:15 P.M.
- 8—"Miracles in Nature," by Arthur C. Pillsbury, flower photographer. 8:15 P.M.
- 11—"The Lost Valleys of the Caucasus," by William Osgood Field, mountain traveler. 2:15 P.M.
- 18—"Malaysia," by Fay Cooper Cole, anthropologist, University of Chicago. 2:15 P.M.

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